

# WHAT IS HAPPENING IN THE WORLD OF ART

THE names of many New York painters appear in the catalogue of the Exhibition of American Painting at Poland Springs, Me., this summer. There are more than one hundred oil paintings. Among the contributors are J. G. Brown, Dwight Blaney, Lilla Perry, C. C. Curran, Ernest Lawson, W. J. Hixson, J. H. Hatfield, Scott Leighton, L. E. Marsden, W. T. Robinson, C. G. Alexander, Mary F. Austin, H. Woodbury, W. W. Churchill, M. S. Bloodgood, Georgia Fry, H. Bolton Jones, F. W. Benson, Abbott Graves, Leslie P. Thompson, Mary Titcomb, Mary Richardson, Harley Perkins, Marion Allen, E. W. Deming, C. A. Aiken, S. L. Gerry, Mary Macomber, Arthur Hazard, J. A. S. Monks, Daniel J. Nelson, Ben Foster, Susan Ricker Knowl, Mary Tannahill, Anne Blake, Nellie Thompson, Adelaide Palmer, Beatrice Whitney, Gino Ferrera, Gertrude Fluke, Alexander Pope, Charles Gruppe, Francis Jones, Marion Howard, Elizabeth Watson, Carl J. Nordell, W. J. Kaula, Lee Kaula, R. M. Shurtliff, H. A. Hallett, Emma Cooper, Charles Foster, M. H. Hardwick, W. L. Dean, Frank Tompkins, William M. Chase, Robert Reid, F. Alden Weir, Irving R. W. Robert, W. Vonnoh, L. H. Cullen, Childe Hassam, C. F. Ryder, Gardner Symons, Carleton Wiggins, L. Wust, George Seavey, J. Carroll Beckwith, F. H. Chapleigh, Anna Hardy, Alice Tilden, Edward Duffner, Alice Inman, J. Elliott Enneking, W. R. Derrick, W. R. Leitch, Leon Dahou, Louis Kronberg, E. R. Kingsbury, J. C. Saxon, Rhoda Holmes Nichols, S. B. Baker, F. Luis Mora, Alice Ball, Arthur P. Spear, Mary Hazelton, George W. Lawlor, Albert P. Lucas, Catherine Wentworth, J. J. Enneking, Ave de Lagercrantz, W. H. Gallison, William Ritscher, John Calvin Stephens, W. J. Whittemore and Jean Oliver.

There are also exhibitions of miniatures and sculptures. Many of the oil paintings are connected with Poland Springs.

Among the pictures bequeathed by the late Mrs. Chapman H. Hyams to the Delgado Museum in New Orleans, which have been placed in a special gallery, are Alma Tadema's "Shrine of Venus," Rosa Bonheur's "Deer on the Alps," Bouguereau's "Whispering of Love," Clays's "Marine View," Corot's "Woodland Scene," Detaille's "Napoleon and His Suite, 1815," Gerome's "Chess Players," Vibert's "The Cardinal's Dilemma," and examples of Diaz, Dupre, Gutzmer, Harpignies, Henner, Jacques, Knight, Lynch, Robie, Schreyer, Hildebrandt and Ziem. There is a portrait of Mr. Hyams by Munier. The collection has been appraised at \$250,000.

The State of Minnesota has been so exceptional for seven years past as to grant to the State Art Commission an appropriation. This had gradually increased until last year it amounted to \$7,500. This sum seemed to much or for some reason which appeared good and adequate the Minnesota Legislature this year declined to give anything for the purpose on the ground that it was a waste of money. The work of the State Art Commission, which was created by an act of the Legislature twelve years ago, has been practical and was usually carried on under the auspices of the women's clubs in the State, which were in the first place largely responsible for the existence of the committee.

The State Art Commission does not propose to die without a struggle and has founded an organ to give its side of the case to the world. This paper, which has just been issued, is called patriotically the *Minnesota Art*. It has the following to say on the defeated appropriation to the cause of art: "The Minnesota State Art Commission is in the service of the people of Minnesota. The towns of the State may obtain loan exhibits of representative modern art. The commission circulates examples of carving, lace, pottery and metals from its own galleries. For the planning of town parks and public buildings its advice can be had on request, free of charge. The function of the commission is to make life richer in Minnesota."

"The State Art Commission has demonstrated the usefulness of its function. It has sent exhibits of pictures, sculpture, school exhibits, drawings, industrial art, home industries, home furnishings, to hundreds of Minnesota cities and towns. It has put experienced lecturers into the field. It has marketed home industries and for their products returned money to many Minnesota women and men. It has helped cities and towns, yes, villages, in the problem of municipal beauty, city betterment. Through this service it has brought to Minnesota a nationwide publicity. It has put into the hands of 100,000 Minnesotans within a year thirty plans for better farmhouses of use and beauty. It has rendered a service which in other countries is looked upon as an economic asset. The recent Legislature says this must stop; that all of this material which the people of the State have paid for shall be made unavailable for their use. It is possible the Legislature was wrong. Its judgment may not be the judgment of the people."

In spite of the discouraging attitude the Minnesota State Art Commission proposes to go on with its work. It announces that the annual art exhibition which has been a feature in the commission's programme will be held as usual the coming fall in the new galleries at the Minnesota State fair. The exhibition will be open from September 6 to 12. The commission announces the following list of prizes and awards:

Cash prizes for Minnesota exhibitors only: Painting, \$125; sculpture, \$75; etching, \$25; artistic photography, \$25; handicraft, \$125; ceramic art, \$35; student competition, \$40. Special awards: Minnesota State Art Commission gold medal to be awarded in the fine arts department; Minnesota State Art Commission gold medal to be awarded in the industrial arts department; Minnesota State Art Commission diploma.

The work will hereafter be carried on by private subscription in the hope that the Legislature may some day have a change of heart.

The fourth annual exhibition of the Art Association of Newport was closed recently after a successful run of three weeks. The Harrison S.



Louis Kronberg's "Preparing for the Dance," in the Knoedler Galleries.

Morris prize of \$100 for the best picture in the exhibition has been awarded to the painting entitled "Woodland Pool," by John A. Johnson. This large composition has attracted much attention for its sylvan beauty. An artist replying to the query, "Why did they give that picture the prize?" remarked: "There are other pictures quite as well painted, and quite as well composed as the 'Woodland Pool,' but in this, the prize

winner, the painter has added to good technique and good composition that far more quality, imagination." In August William Cotton is to hold an exhibition of his works at the Newport Art Association's galleries.

In the complex and highly civilized national life of India, jewelry, writes Burr Friedly concerning the Indian jewelry at the Metropolitan Museum of Art, has passed from the condition of a desirable but useless adornment to that of a prime necessity, serving as a badge of caste, a favorite offering to the gods, and a most popular means of investing private fortunes. From the cradle to the grave, from the lowest rank to the highest, the racial taste for personal adornment in both men and women has always amounted to a passion among the various Indian peoples and from remote periods jewelry has had a high place in native poetry and legend.

Throughout the country it is the religious duty of a wife to wear jewelry for her husband's pleasure, as it is required of a widow to put aside most of her ornaments during the rest of her life. The age of a child is shown by the jewelry worn, just as an unmarried girl is indicated by her necklaces and a married woman by a peculiar armlet or bangle, and in some regions the nose ring, invariably as the wedding ring of the West. Such ornaments are serious and valuable and when a woman is too poor to afford gold and silver, she substitutes the same objects made in silk or cotton thread if she be of high

caste, and of brass or zinc if low. Whole families will often borrow money at a ruinous rate of interest in order to procure the jewelry which custom has prescribed as obligatory. Many gems and certain forms are thought of as amulets, worn by adherents of various sects wear jewels of fixed number and pattern in honor of their particular deities. Each member of the body is made to carry its share of ornaments, which are most varied in shape and decoration, and include necklaces, bracelets, rings for ears, fingers, toes and nose, as well as anklets, armlets, belts, headpieces, and many other types. A prince will have great stores of such things, displaying his splendor by a constant change of necklaces and trappings, while a rich man or banker carries about on his back a large part of his capital in

the form of jewelry. Travelers also invest their funds in ornaments which they wear and sell by bit as need arises, and almost every family has its hoarded equipment of jewelry, which is as useful as cash in business transactions. Statues of the gods are hung with jeweled offerings, elephant and horse harness, palace and temple furniture, arms and armor are still sometimes made of gold, silver and gems, while in times not long past even favorite temples and pavilions were enriched with goldsmiths' work in the form of necklaces hung around columns and in windows, both within and without. The accumulated wealth of India in such material is enormous and not easy to exaggerate although the very name of the country has always inspired avaricious dreams in

the western imagination to which gold of Cyprus and mines of Golconda are synonyms for boundless riches.

The history of Indian jewelry can be accurately followed from ancient monuments where the ornaments of divine personages are worked out in great detail. Many of the forms made and worn to-day are of great antiquity, having changed but little with the passage of centuries, while the names are often equally ancient, a number of those included in Panini's grammar of the fourth century B. C. being now employed. The primitive and still current custom of using garlands of seeds or of fresh flowers is reflected in patterns and names of many jeweled ornaments, which often suggest in form the flowery ornaments from which the types derive. Thus a certain kind of gold

headwork is called the *champakal* or *champa flower bud*, while a particular necklace is referred to as a *garland of enchantment*, the *mohan mala*, and earrings are termed *ear flowers*, or *karaphul*.

Other kinds of gold work reflect very strongly the influence of Greek and Roman civilization, which first penetrated into India with Alexander the Great and was several times revived, leaving its chief imprint on the sculptures of Gandhara, of which a good collection is owned by the museum. A number of the unjeweled bracelets and necklaces now shown in the gold room might be easily mistaken for ancient classical ornaments from the shore of the Mediterranean were they not obviously the modern repetitions of time honored types preserved through

work and is made either into beads of various colors, sometimes painted and gilt, or else used as a filling for the very thin gold repoussé in which the sun's rays. Some of the most decorative ornaments in the collection illustrate this technique. A curious sidelight on native business methods is shown in the purchase of such a piece, from which before a price can be fixed the vendor insists on making out the *lac* or wax filling so that the exact weight of the gold alone can be calculated and an established person added for working a *lac*. After an accurate valuation is thus found the bead is laboriously refilled and the necklace or bracelet handed over to the customer.

Another means of enmeshing money is enamelling, which the Indian weaver has brought to a state of high technical perfection. His method is well termed in Europe "chamfronage," which is the surface of a solid piece of metal or of gold is carved out and the depressions filled with enamel, which is then fixed by a fusing heat and may be placed flush with the ground or raised in a range of Indian enamel colors, which, but a short time ago, was a trade secret of the present day. And the trade of the present day, and the local customs of wear and form, have been of late so much less rigid that jewelry of any type may be found almost any part of the peninsula. Elaborate conventions of course exist, and the strict *varnas* does not wear the jewelry of the Hindu or the Mohammedan of either or the other of the next, but types are repeated in widely divergent regions and the difference really exists more in the manner of wearing than in the form of the ornaments.

As to the preservation of the pieces in the museum, the collection being in all 192 examples of jewelry and eighteen of silver work, it is said that they were found in Ahmedabad, on the west coast of India, that the place of manufacture was a large proportion was probably in the which is the centre of the jewelry trade of the present day. And the trade of the present day, and the local customs of wear and form, have been of late so much less rigid that jewelry of any type may be found almost any part of the peninsula. Elaborate conventions of course exist, and the strict *varnas* does not wear the jewelry of the Hindu or the Mohammedan of either or the other of the next, but types are repeated in widely divergent regions and the difference really exists more in the manner of wearing than in the form of the ornaments.

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Two highly interesting and valuable collections of pictures have been given to the American University by friends of the institution in the national capital. Mr. and Mrs. John C. Letts, learning that the Camp Gallery of National Portraits was for sale, bought the entire collection and presented it to the university. This remarkable gathering of steel engravings, etchings and crayons, showing, in life sized proportions, eminent Americans who represent the heroic era of our past history, now fittingly adorns the university Assembly Hall.

Thoroughly in keeping with this first gift is the second offering of pictures, though different in character. These were presented by William S. Corby, a trustee of the university. Mr. Corby, an intelligent collector and connoisseur of art, had gathered together some choice examples of the work of Lucian Powell in water color and oil, showing classic and sacred scenes. These all now in their vivid and romantic coloring decorate the library and trustees' room in the College of History.

A unique accomplishment is the gift to the university by Bishop and Mrs. Cranston of a Chinese mother of pearl enamel picture of the board of bishops of the Methodist Episcopal Church, at the time of Bishop Cranston's election. This curious and valued gift, presented a donation of a goodly portion of the Bishops' library, with additional interesting souvenirs. Not the least of these is an ancient lamp excavated by Bishop Hurst with his own hands at the site of the city of Sion, and afterward given to Mrs. Cranston.

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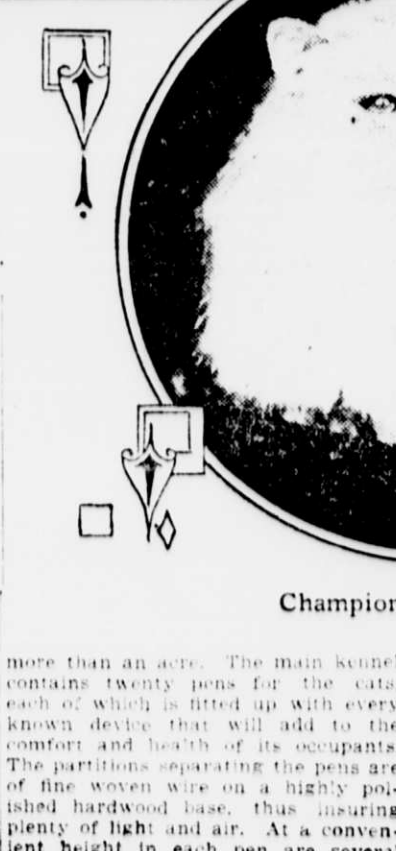
## PRIZE CATS LIVE IN A \$25,000 PALACE



The \$25,000 cat palace. Above—Champion Sweet Jetta.

Mrs. Clifford B. Harmon Has Luxurious Home for Pets at Greenwich, Conn.

A PALACE for cats, which with its furnishings cost \$25,000, is the remarkable establishment erected by Mrs. Clifford B. Harmon, daughter of Commodore E. C. Benedict, at Greenwich, Conn. Mrs. Harmon is famous as a breeder of cats, especially Angoras and Persians, several of her pets having won the championship of America at different times. To care for these blue blooded and aristocratic feline properly, as well as to show them to the best advantage, Mrs. Harmon decided that a special building was needed. Accordingly she gave instructions to her architect to draw plans for what is undoubtedly the most modern as well as the most costly catery in the world. The establishment, which includes, besides the kennels for the cats, a ten room cottage and office for those in direct charge of the animals, covers



Champion Silver Rene.

that rooms the back alleys, and so each pen of the Greenwich kennels leads to a cement porch in the rear and this in turn to a wire covered run into which these favored animals may go for exercise on warm, sunny days. Wire all around and above protects them from marauders, whether of the animal or human variety.

There is also a separate building used as an infirmary with outdoor yards, where indisposed members of the cat colony may take the fresh air, cure, and a big nursery for the kittens contains all the playthings likely to appeal to the baby cat's heart. All of the buildings are equipped with electric lights, steam heat, hot and cold water, and gas for cooking the cats' meals. There are also two small bathtubs where both young and old cats are given occasional baths.

One of the duties of Mrs. P. Y. Mathis, an expert breeder of long haired cats who is in direct charge of the animals, is to keep pedigrees of all the cats along with various interesting items about them. This work is conducted by Mrs. Mathis in a pretty little office, connecting with the kennels by a covered passage, the walls of which are decorated with photographs of aristocratic cats and the blue ribbons they have won.

Shelves upon which the cats may climb. The pens also contain dainty individual sleeping baskets, and once a cat has been introduced to its own bed it never attempts to use that belonging to another one. Even pampered and ribbed Persian cats valued at a thousand dollars enjoy an occasional romp out of doors as much as the most plebeian tabby

Champion Lady Sonia. Above—Champion Cherokee.

work and is made either into beads of various colors, sometimes painted and gilt, or else used as a filling for the very thin gold repoussé in which the sun's rays. Some of the most decorative ornaments in the collection illustrate this technique. A curious sidelight on native business methods is shown in the purchase of such a piece, from which before a price can be fixed the vendor insists on making out the *lac* or wax filling so that the exact weight of the gold alone can be calculated and an established person added for working a *lac*. After an accurate valuation is thus found the bead is laboriously refilled and the necklace or bracelet handed over to the customer.

Another means of enmeshing money is enamelling, which the Indian weaver has brought to a state of high technical perfection. His method is well termed in Europe "chamfronage," which is the surface of a solid piece of metal or of gold is carved out and the depressions filled with enamel, which is then fixed by a fusing heat and may be placed flush with the ground or raised in a range of Indian enamel colors, which, but a short time ago, was a trade secret of the present day. And the trade of the present day, and the local customs of wear and form, have been of late so much less rigid that jewelry of any type may be found almost any part of the peninsula. Elaborate conventions of course exist, and the strict *varnas* does not wear the jewelry of the Hindu or the Mohammedan of either or the other of the next, but types are repeated in widely divergent regions and the difference really exists more in the manner of wearing than in the form of the ornaments.

As to the preservation of the pieces in the museum, the collection being in all 192 examples of jewelry and eighteen of silver work, it is said that they were found in Ahmedabad, on the west coast of India, that the place of manufacture was a large proportion was probably in the which is the centre of the jewelry trade of the present day. And the trade of the present day, and the local customs of wear and form, have been of late so much less rigid that jewelry of any type may be found almost any part of the peninsula. Elaborate conventions of course exist, and the strict *varnas* does not wear the jewelry of the Hindu or the Mohammedan of either or the other of the next, but types are repeated in widely divergent regions and the difference really exists more in the manner of wearing than in the form of the ornaments.

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